NOTES

The following transcription is intended only for performing purpose and doesn't seek any critical goal.

The time signatures, notes' values accidentals and colourings are as in the original manuscript apart from:

- the perfect breves, the perfect brevis rests and the imperfect longæ in tempus perfectum are dotted
- Tie are used for note values that cannot be represented.

The C clefs and are transposed to the G clef and the modern Tenor clef.
In the Contra 1° voice the four black notes with an asterisk above are **coloured minimæ**.
In the Superius voice the coloured notes with a leading "**4**" are in "proportio sesquitertia" (i.e. 4 vs. 3)

Instead of marking the "ligaturæ" with the usual square brackets, I tried to keep their original shape, as far as possible in the score alignment, to make them more visible. To represent the notes' values I used the following rules (simplifying the old ones):

- the left upstemmed notes are semibreves
- the notes without stem are breves
- the right downstemmed note are longæ
- the notes without stem and with double length body are maximæ

I decided to keep the original manuscript's text placement, positioned above the staves, to leave the performers the freedom to make the effective text placement at their own judgement.

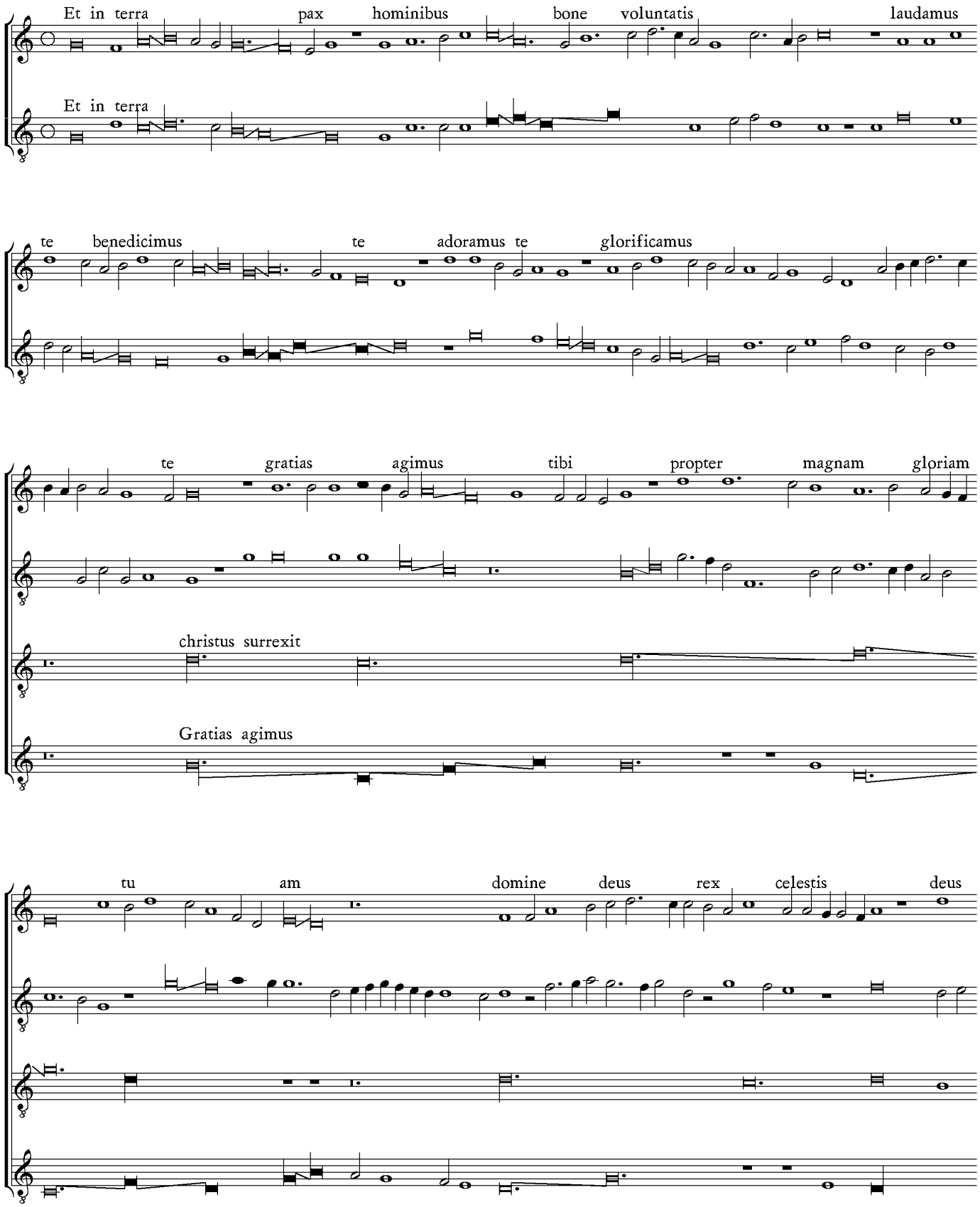
In the music before the baroque, the Time Signatures are intended just only as "time" prescription, i.e. which note value as to be counted (mensura) and how the different note values are to be divided (perfection and imperfection). This music is above all a vocal music and its rhythm (the accents) is based upon the text rhythm (the text accents) either following or contrasting it. The text rhythm being not modular by definition, forcing a bar division, i.e. a modular rhythm, upon this music is a theoretical error involving practical ones: to put the accents in the wrong places and to prevent a correct understanding of the melodic flowing.

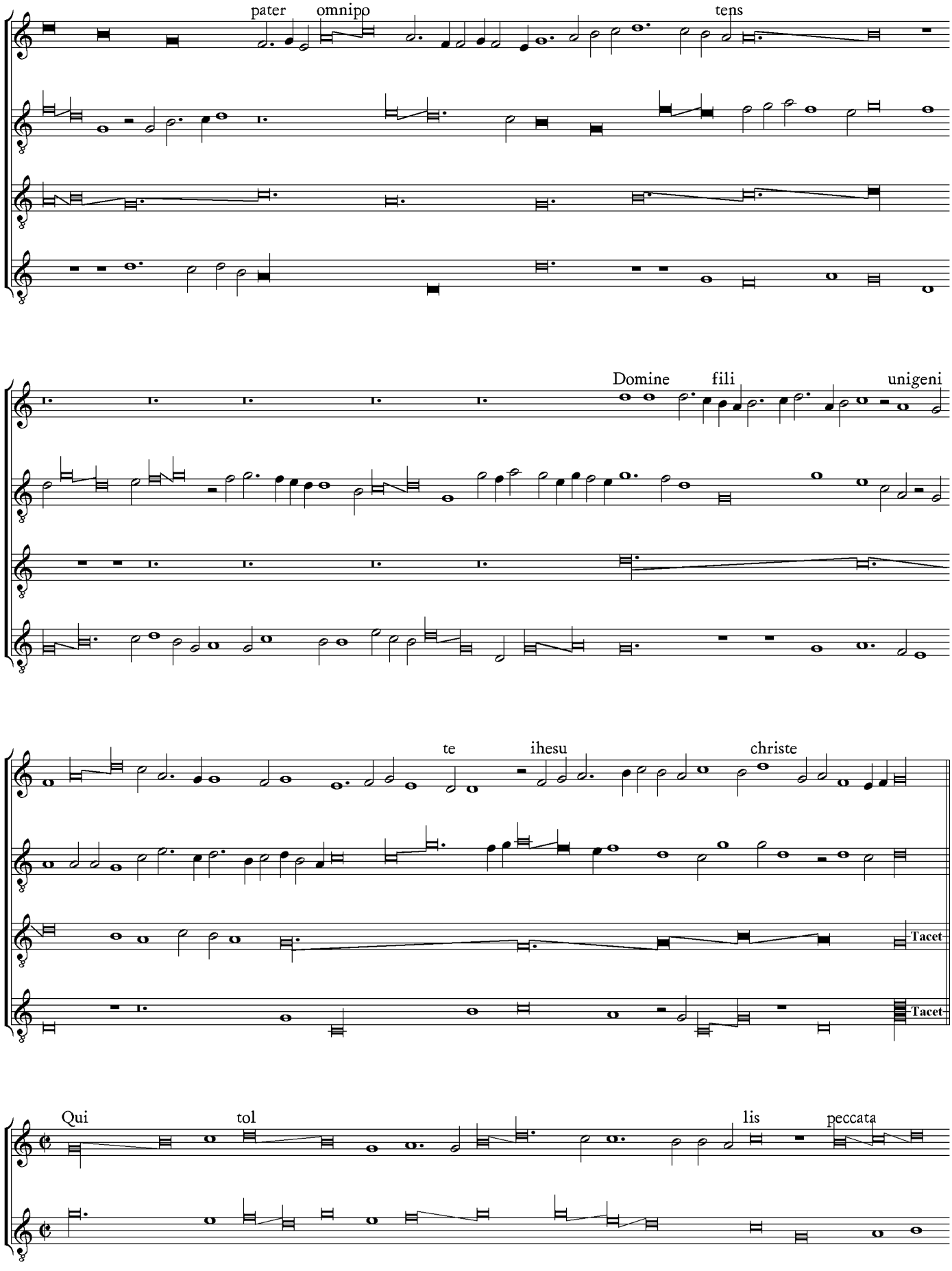
The single parts are put together in score for a better overall sight of the harmonic, melodic and rhythmic structure of the composition.

If you have any doubt you can download the fac simile of the manuscript from the following address:
http://www.trentinocultura.net/catalogo/manoscrittimusicali/portal/server.pt?open=514&objID=19772&parentname=CommunityPage&parentid=1&mode=2&in_hi_userid=19324&cached=true

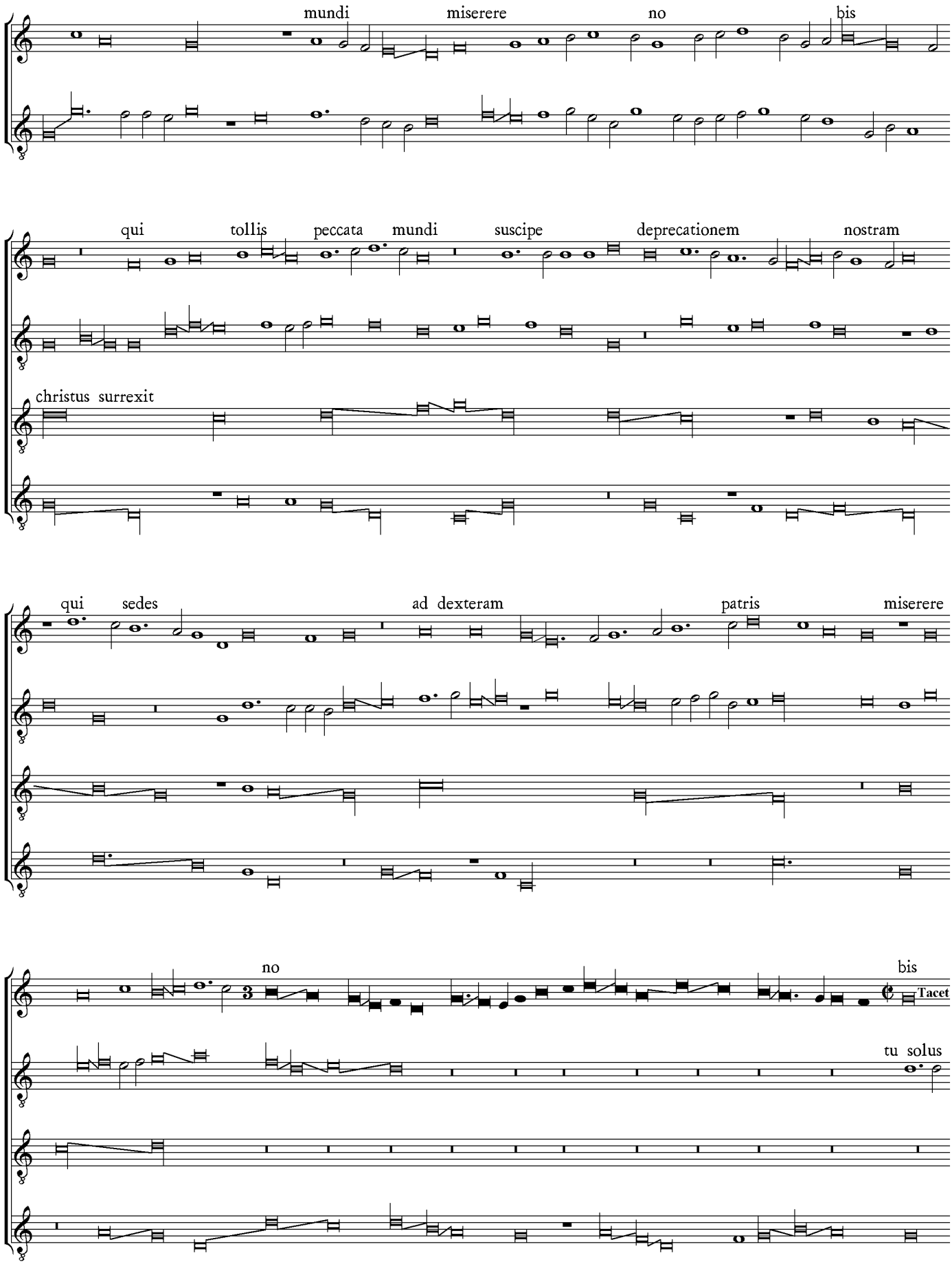
Those peoples interested in the mensural notation can find useful to visit the following website (only Italian, sorry):
http://www.musica-antica.info/paleografia/

Gloria – Missa Christus surrexit

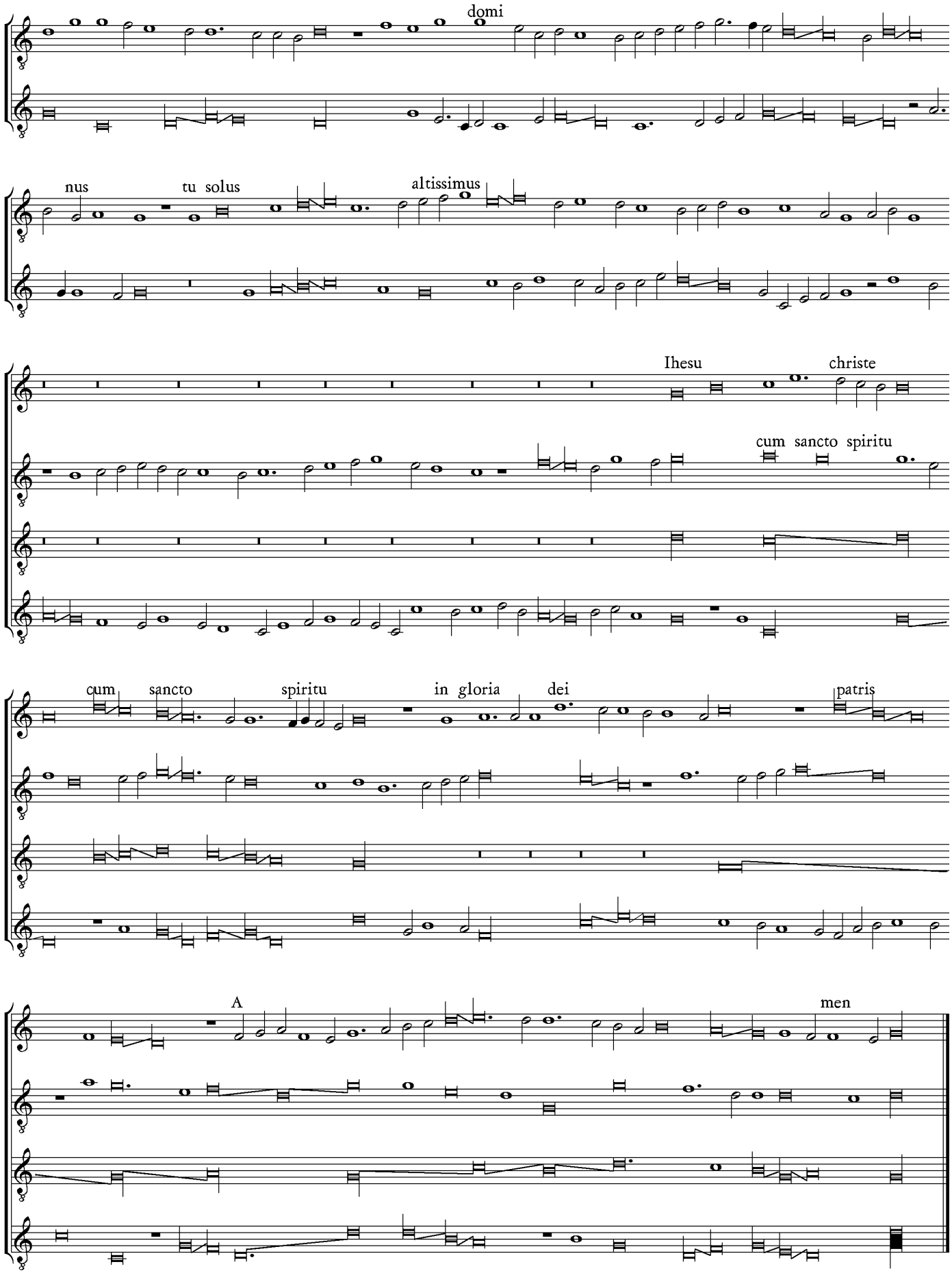




Anonymous – Trento – tr89 342v-344r **Transcription by Renato Calcaterra**

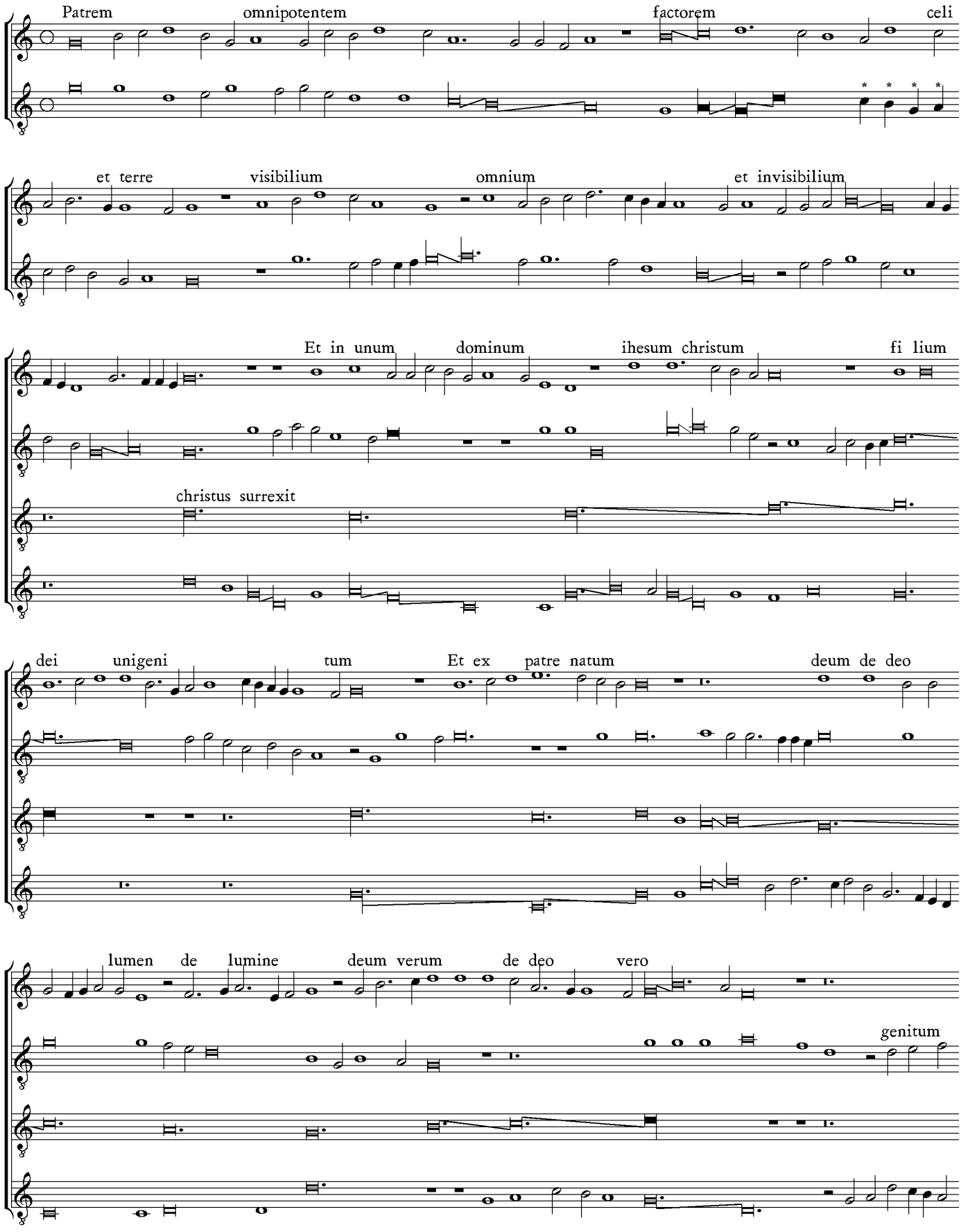


Anonymous – Trento – tr89 342v-344r **Transcription by Renato Calcaterra**



Anonymous – Trento – tr89 342v-344r **Transcription by Renato Calcaterra**

Credo – Missa Christus surrexit



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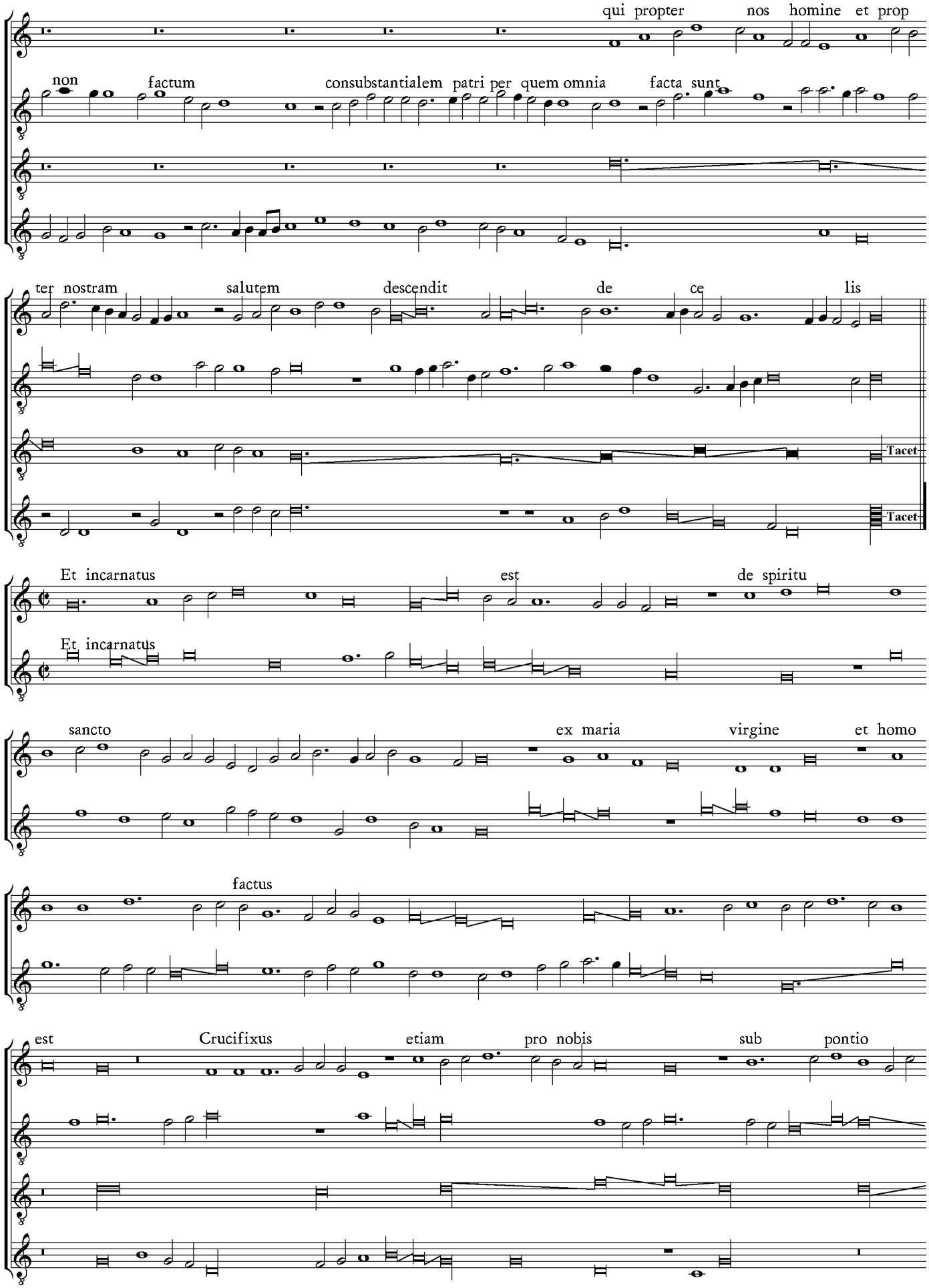

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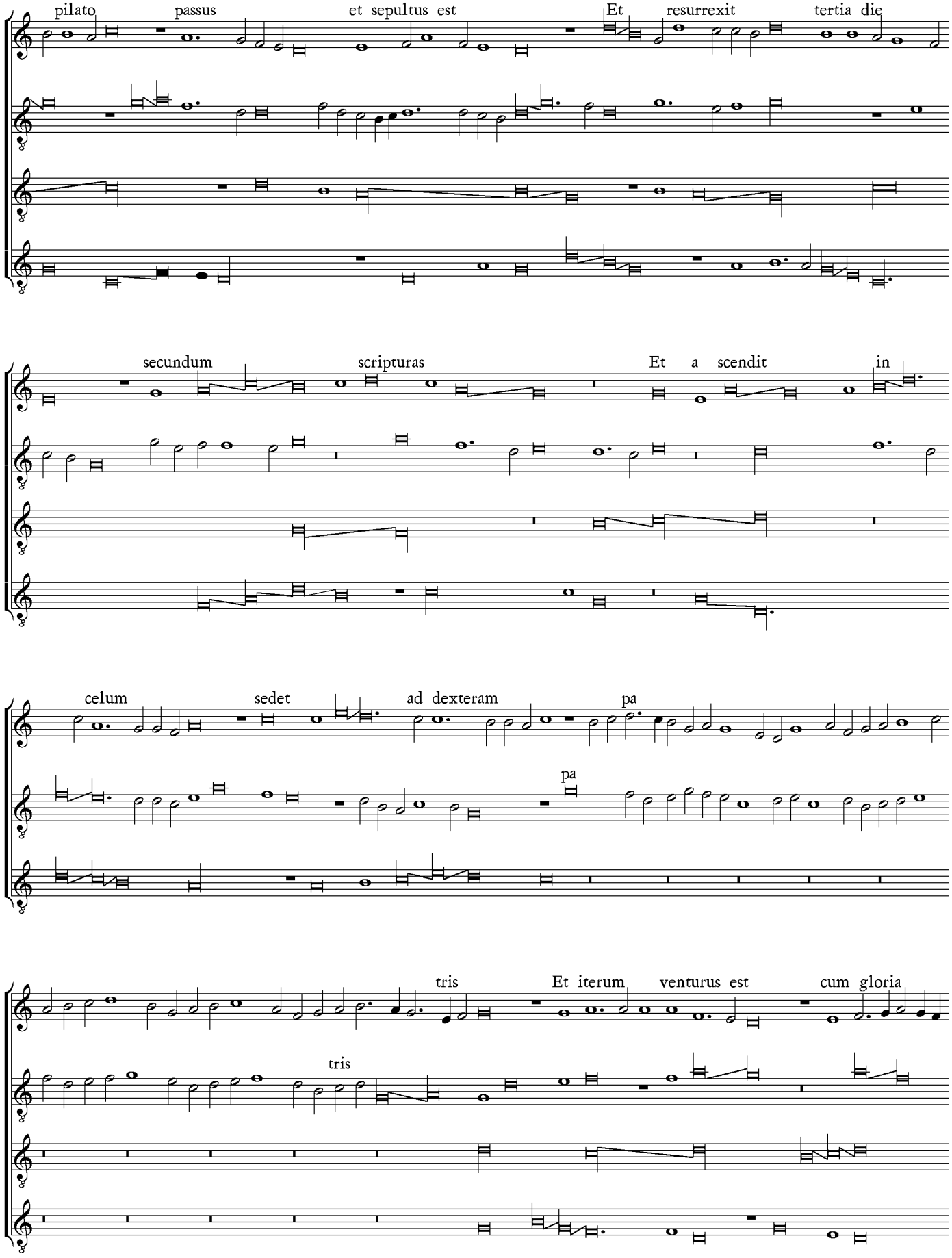

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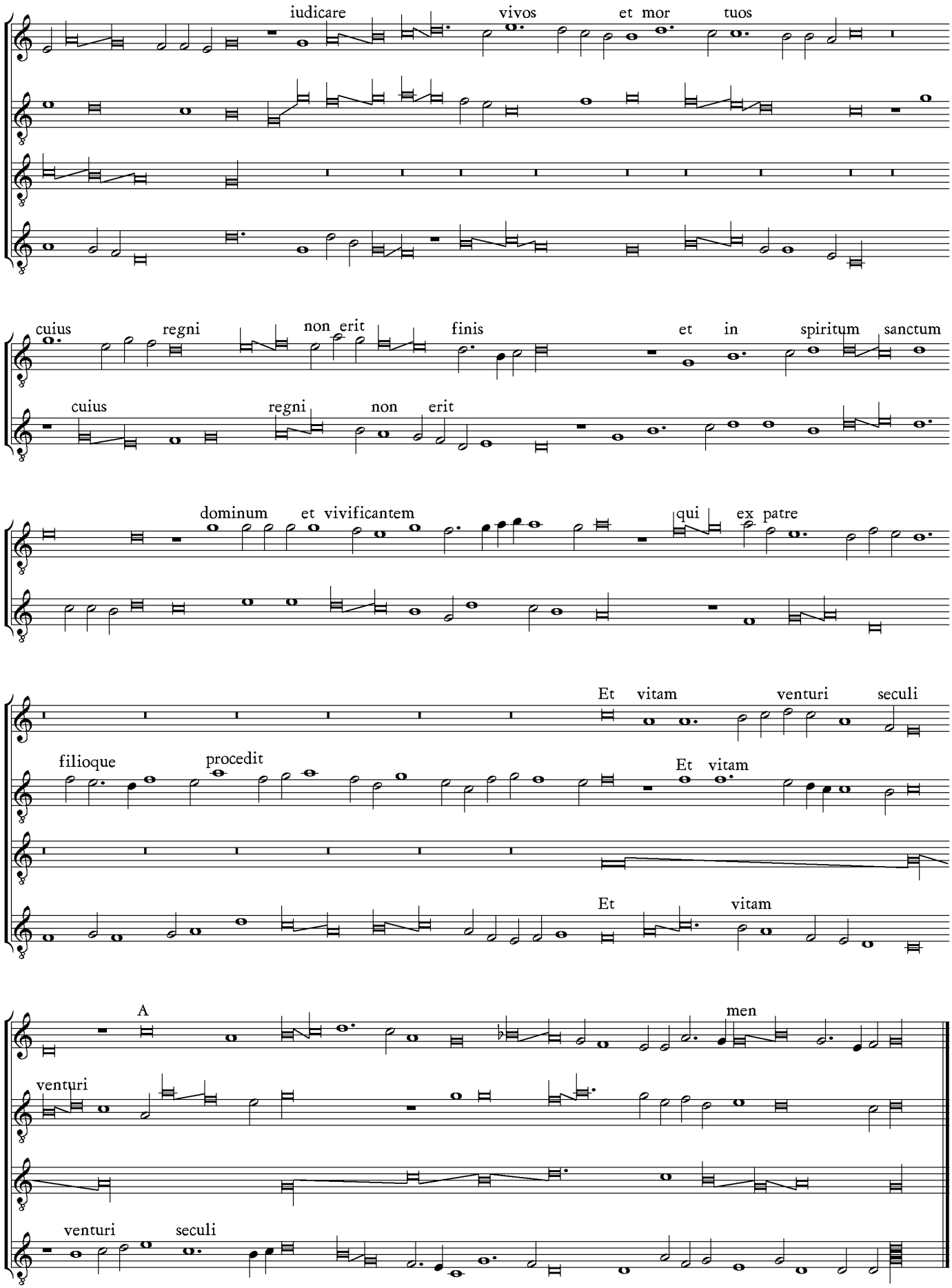
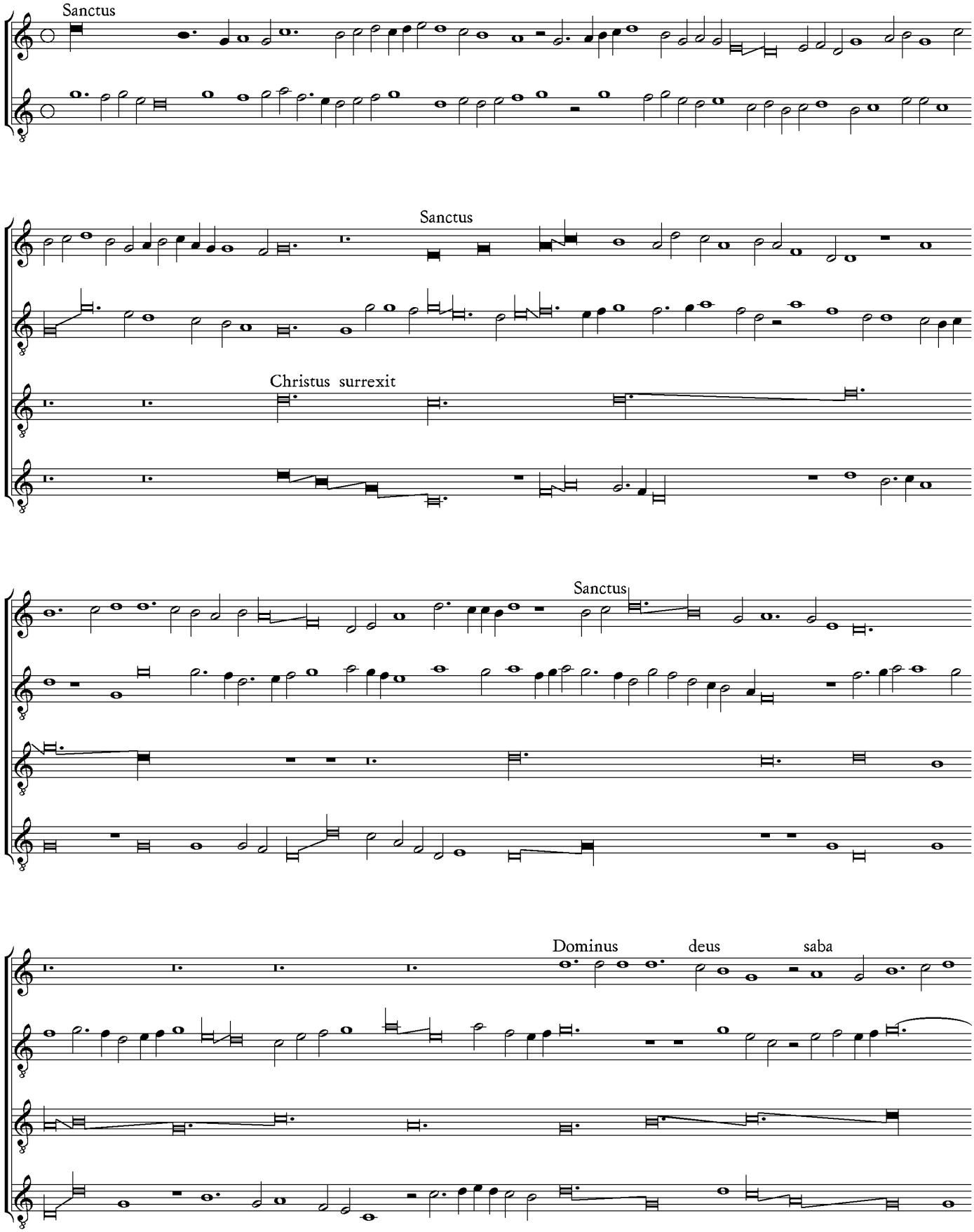


Anonymous – Trento – tr89 344v-346r **Transcription by Renato Calcaterra**

Sanctus – Missa Christus surrexit



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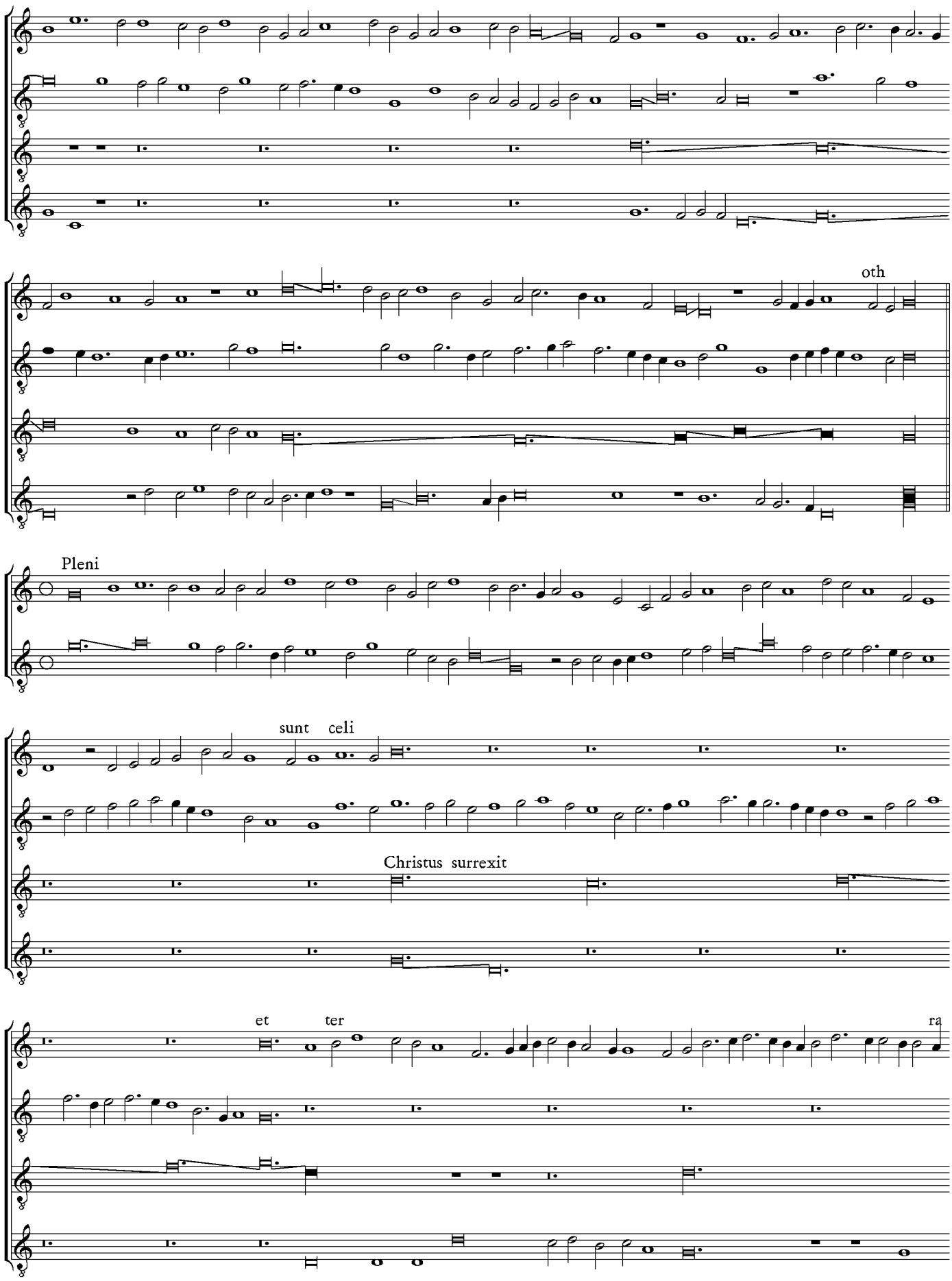

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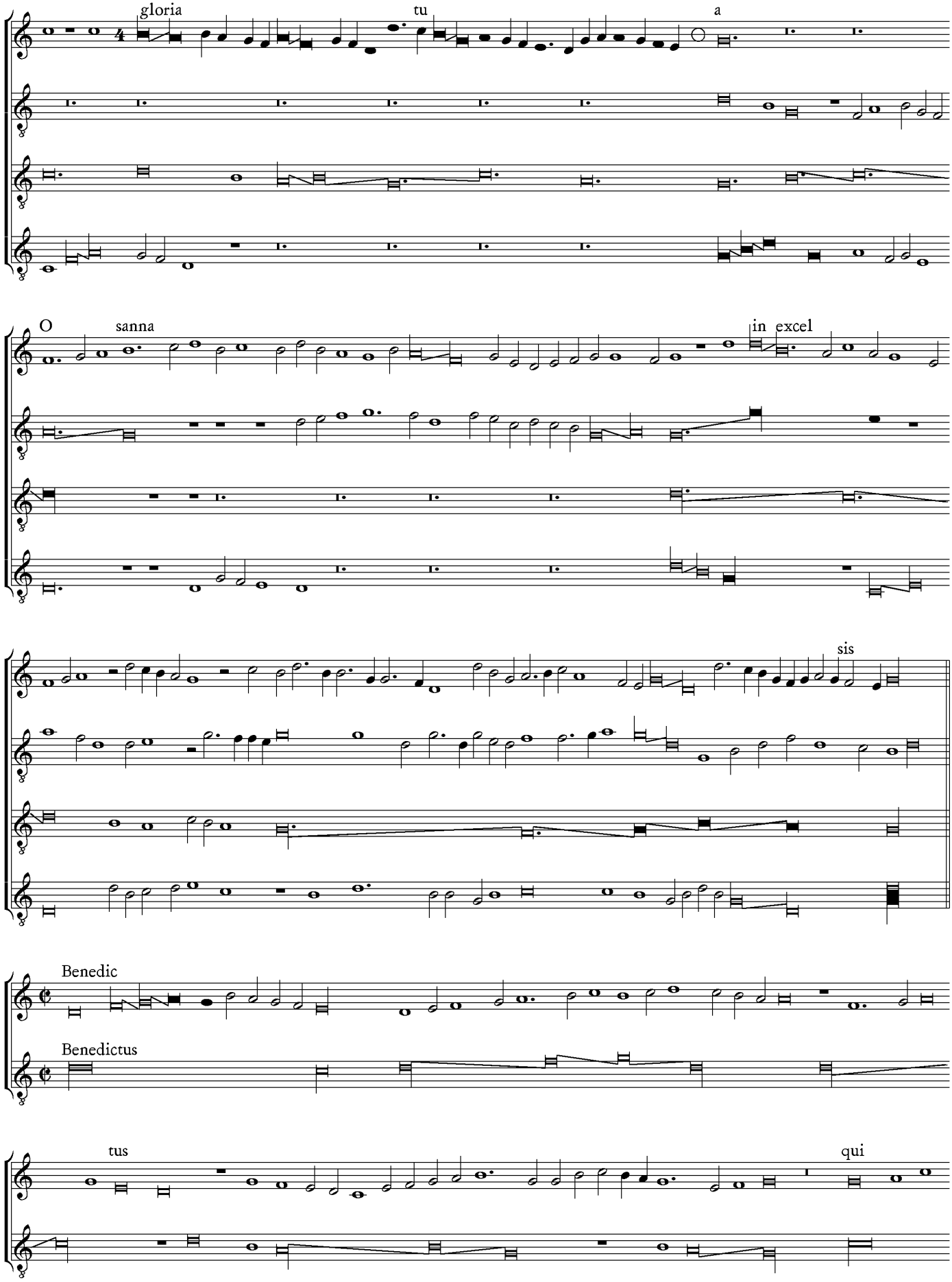

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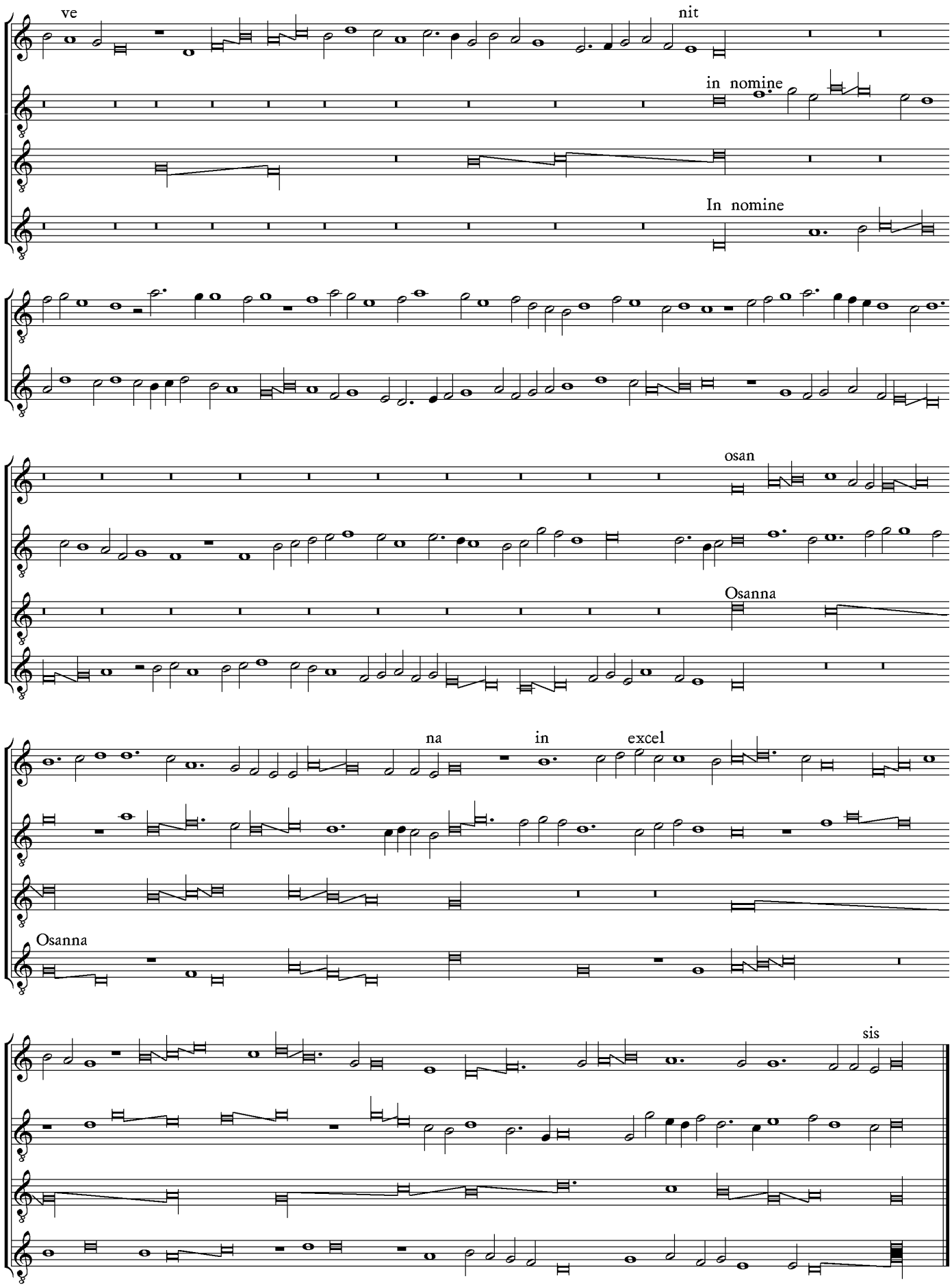

Anonymous – Trento – tr89 346v-349r **Transcription by Renato Calcaterra**